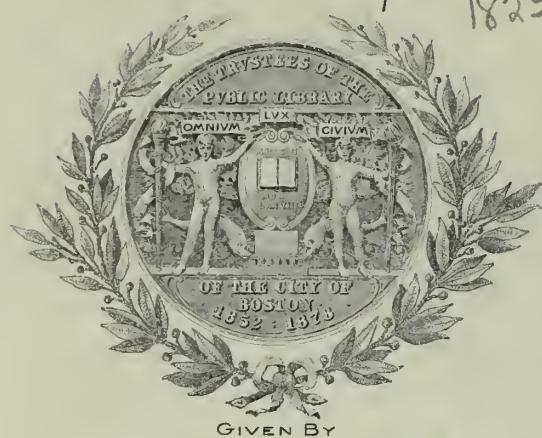




\*\* M. H. S. 1875

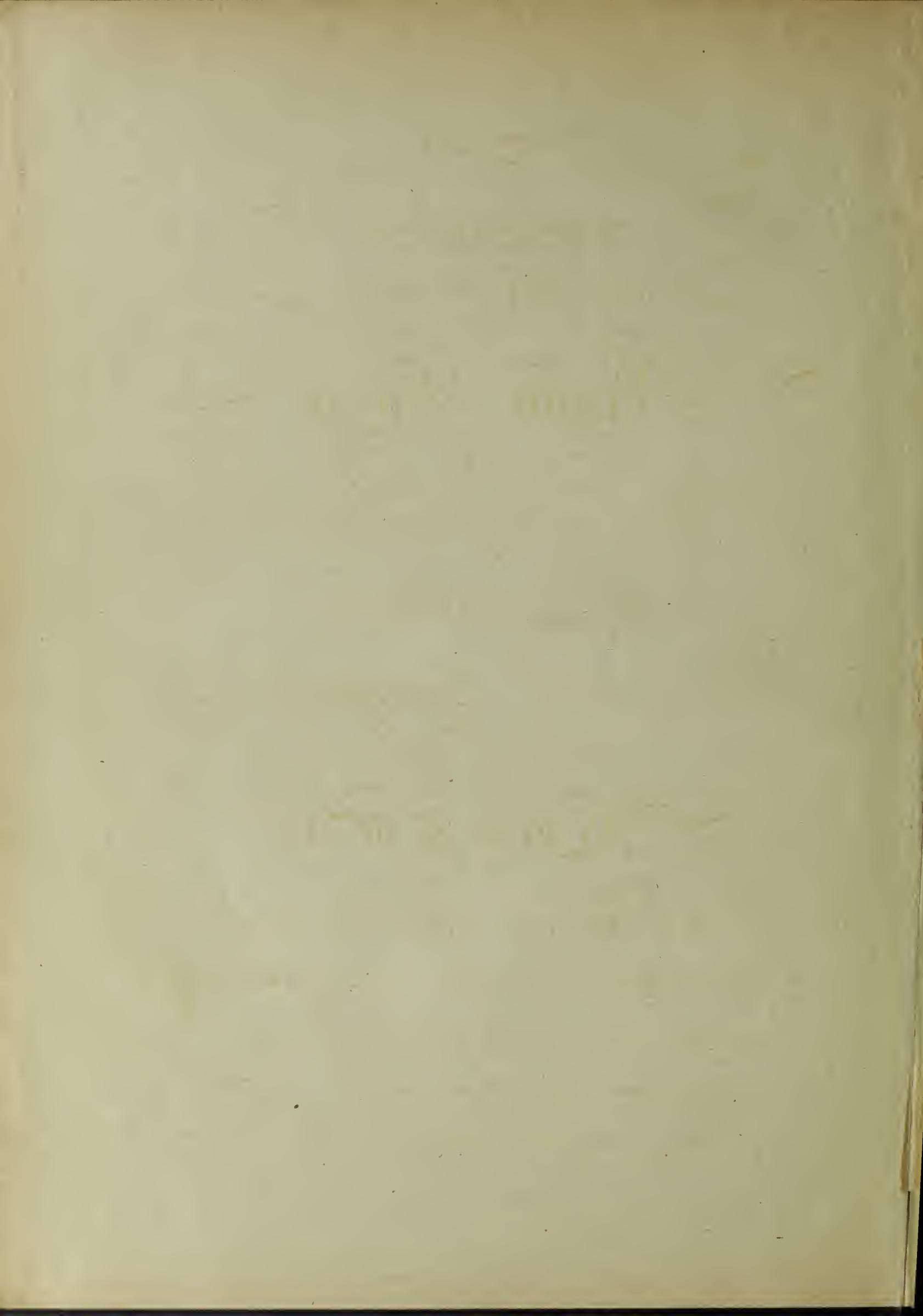
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1825



Miss C. F. Neal.





Gittner in Boston

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on the

Piano Forte

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## PREFACE.

(1806)

THE very favourable reception which the first edition of the following work has met with, and the still increasing demand for it in all parts of the United States, have induced the author to publish a second, with additions and improvements. He deems it unnecessary to enter into a minute detail of the various motives, which, in addition to the above, have prompted the present undertaking. It is sufficient, perhaps, to say, that the study of Music (more particularly vocal) is daily becoming more and more fashionable in this country, and the consequent measure of rational enjoyment which its practice affords, both to hearers and performers, has fully realized the anticipations of its warmest friends.

Of all Instruments as yet known, the Piano Forte claims precedence as an accompaniment to the human voice; and its use has become so universal, that the education of a young lady is hardly thought to be complete without it. But the excellence of the Piano, as an accompaniment to the voice, is not its greatest recommendation. As a *Solo Instrument*, if we take into view its power of combination, it is perhaps superior to all others; and accordingly we find that the greatest masters of modern times have successively exercised their talents in eliciting its various powers; which, indeed, are now so far developed, that is probable no further improvements of much importance will be made.

Sensible of the above facts, and convinced of the necessity of a *standard elementary work*, both for Teachers and Learners, the author of the following work has spared no pains to render it as complete as possible. He has consulted the best modern works of the kind, and taken such hints from them, as he thought would be useful, more particularly as applicable to the compositions of the modern school. These, added to the improvements which his own long experience in teaching has enabled him to make, he trusts will render the work still more worthy of the liberal patronage, with which the former edition has been already honored. In this hope, and with the most grateful acknowledgments for their liberal encouragement of his professional exertions, this new edition is respectfully submitted to the public.

BOSTON, Jan. 1, 1825.

First issue of this edition for 1806 [J. F. D.]

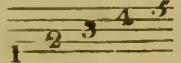
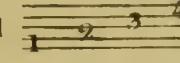


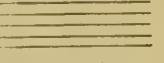
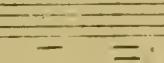
# INTRODUCTION TO THE ART OF PLAYING ON THE *Piano Forte.*

## PRELIMINARIES.

All musical sounds are expressed by certain characters called **NOTES**, which are named from the first seven Letters of the Alphabet viz:-

A, B, C, D, E, F, G.

A STAVE contains  Lines, and  Spaces: the lower line is called the first.

The notes are placed on the lines or in the spaces included in the stave  and the additional lines, called **LEDGER LINES**  are for the higher and lower notes.

## CLEFS.

In order to determine the PITCH of musical notes, certain signs called **CLEFS** have been invented which are set at the beginning of the staves.

### TABLE OF ALL THE CLEFS.

7. { **FIRST TREBLE**  
OR  
VIOLINO.

6. { **SECOND TREBLE**  
OR  
SOPRANO.

5. { **THIRD TREBLE**  
OR  
MEZZO SOPRANO.

4. { **COUNTER TENOR**  
OR  
ALTO.

3. { **TENOR**  
OR  
TENORE.

2. { **BASS TÉNOR**  
OR  
BARITONO.

1. { **BASS**  
OR  
BASSO.

*First Treble Voice.*

*Second Treble Voice.*

*Third Treble Voice.*

*Counter Tenor Voice.*

*Tenor Voice.*

*Bass Tenor Voice.*

*Bass Voice.*

Fa	Sol	La	Si	Dó	Re	Mi	Fa	Sol	La	Si	Dó	Re	Mi	Fa	Sol	La	Si	Dó	Re	Mi	Fa	Sol	La	Si	Dó
Do	Re	Mi	Fa	Sol	La	Si	Dó	Re	Mi	Fa	Sol	La	Si	Dó	Re	Mi	Fa	Sol	La	Si	Dó	Re	Mi	Fa	

# REMARKS

## ON THE TABLE OF CLEFS.

EXPERIENCE has proved, that the ordinary and free Extent of the Voice, does not go above an Octave and three Notes; and this probably determined the first Institutors of the Art to confine themselves to the five Lines of the first Stave, which suffice to write the eleven Notes of the Voice; that is to say, five upon the Lines, four in the Intervals, one above the highest, and one below the lowest; and to distinguish these seven Sorts of Voices from the Gravest to the most Acute, they have employed Signs, called CLEFS, which can change at discretion, the Name and Gravity of the Note upon each Line.

The Voices may properly be divided into seven different Sorts:—The Voice which is the deepest of all, is called Bass, and its Extent is from the second F of the PianoForte to the B, inclusively of the following Octave; and it is that which is designated by the Mark put upon the fourth Line (*See first, or bottom stave in the foregoing Table*) which is called the F Clef upon the fourth Line, or Bass Clef; all the Notes placed upon the Line of that Clef, are called F; and of consequence, the Note written below the lowest Line is F, and the Note above the highest is B.

The second Voice is called *Bass-Tenor*, and its Extent is from the second A of the Piano-Forte to the D, inclusively, of the following Octave; and is designated by a Mark resembling the Bass Clef, put on the third Line, (*as seen on the second Stave*), and all Notes placed upon that Line, are called F.

The third Voice is called *Tenor*; and its Extent is from the second C of the Piano-Forte, to the E of the following Octave. A new Sign has been invented, and placed upon the fourth Line, and is called the C Clef upon the fourth Line, or Tenor Clef; all the Notes written upon that Line are called C and consequently, the Note which is above the last of the five Lines is F, and that below the first is C. (*See Stave 3.*)

The fourth Voice is called *Counter-Tenor*; and its Extent is from the second E of the Key-Board to the fourth A, or the A of the Octave following; and is written as seen by the fourth Stave, by putting the C Clef upon the third Line; and all the Notes written on that Line are called C.

The fifth Voice is called *Third-Treble*, and its Extent is from the third G of the Key-Board to the C of the Octave following; it is designated by the C Clef put upon the second Line, and all the Notes written on that Line are called C. (*See Stave 5.*)

The sixth Voice is called *Second-Treble*, and its Extent is from the third B of the Piano-Forte to the E of the Octave above, and is designated by putting the C Clef upon the first Line as shewn by the sixth Stave.

The Extent of the seventh Voice, called the *First-Treble*, is from the third D of the Piano-Forte to the G, inclusively, of the following Octave; it is designated by a new Mark, which being placed on the second Line, is called the G Clef on the second Line, or Treble Clef. (*See Stave 7.*)

The Treble or G Clef, and the Bass or F Clef, are in general used for the Piano-Forte.

SCALE OF TIME  
NOTES AND KEYS.

### REMARK ON THE FOREGOING SCALE.

The first Eight Notes in the Treble Stave from G to G, are the same as the corresponding Eight notes perpendicularly under them in the Bass Stave, both in Name and Sound; they are played, therefore on the same Keys.

### NOTES ON THE LINES AND IN THE SPACES SEPARATELY.

The image shows two staves of music. The top staff is labeled "TREBLE" and the bottom staff is labeled "BASS". Both staves have a treble clef and four lines. Notes are placed on the lines and in the spaces. Below the staves, the notes are labeled with their names: Treble staff has A, C, E, G, B, D, F, A, C, E, G, B; Bass staff has F, A, C, E, G, B, D, F, A, C, E, G, B, D, F, A, C. Centered between the staves is the text "EXERCISE FOR TREBLE NOTES." Below the bass staff is the text "EXERCISE FOR BASS NOTES."

### INTERVALS.

An Interval is the Distance, or Difference between two Sounds in point of Gravity or Acuteness. The least of our Intervals is called a Semitone, or Halftone: It is the Interval, in the NATURAL Scale, between E and F and between B and C.

### EXAMPLE.

A single line of musical notation showing four notes: E, F, B, and C. The notes are separated by vertical stems and horizontal dashes indicating the interval between them.

The regular Progression of the other Notes in the Natural, which is also called the DIATONIC Scale, is by an Interval of two Semitones or a whole Tone.

### EXAMPLE OF THE NATURAL OR DIATONIC SCALE.

A diagram showing the Natural or Diatonic Scale. It consists of eight notes labeled 1 through 8, connected by curved lines above them. Below each note is a label: 1 is "white tone", 2 is "white tone", 3 is "semi tone", 4 is "white tone", 5 is "white tone", 6 is "white tone", 7 is "white tone", and 8 is "semi tone".

The Interval between C and D, between D and E, or between any contiguous Notes, in the Scale is called a Second: the Interval between C and E, or between D and F, &c. is called a Third.

### EXAMPLE OF INTERVALS.

A single line of musical notation showing seven notes labeled 2d, 3d, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>. The notes are connected by curved lines above them, representing various intervals.

The Interval of an 8<sup>th</sup> is commonly called an Octave.

N. B. The Nature, and Name of the Intervals remain the same, whether the single Notes be played successively, or whether two, or more, be struck together; the former is properly called MELODY, and the latter HARMONY.

### EXAMPLE OF THE LATTER.

A diagram showing three chords. Each chord is represented by a vertical stack of three notes. The notes are connected by horizontal lines above them, representing the intervals between the notes in each chord.

The Notes thus taken together are also called CHORDS.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS. 5

NOTES.		
	Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demi-Semiquaver.	
RESTS.		

There is a certain proportion assigned to the Notes and their respective Rests for the purpose of regulating the system of Time, which will be better elucidated by the following Table, which shews their true proportions.

Value of the Semibreve.....

The Semibreve is equal to .....

2 Minims,  
or 4 Crotchets,  
or 8 Quavers,  
or 16 Semiquavers,  
or 32 Demi-Semiquavers.

Value of the Minim.....

The Minim is equal to .....

2 Crotchets  
or 4 Quavers  
or 8 Semiquavers  
or 16 Demi-Semiquavers.

Value of the Crotchet.....

The Crotchet is equal to .....

2 Quavers  
or 4 Semiquavers  
or 8 Demi-Semiquavers.

Value of the Quaver.....

The Quaver is equal to .....

2 Semiquavers  
or 4 Demi-Semiquavers  
or 8 Demi-Semiquavers.

Value of the Semiquaver.....

The Semiquaver is equal to .....

2 Demi-Semiquavers.

A Dot after a Note, or Rest, makes the Note or Rest half as long again.

written

Played

A second Dot is half the first

--	--	--

A TIE placed over two Notes of the same pitch, binds the second to the first; so that only the first is struck, but the Finger must be held down the full length of both.

## TIME and its DIVISION

The BAR, made thus  divides a musical Composition into EQUAL portions of Time.

TIME is divided into two sorts; COMMON and TRIPLE; each of which is either Simple or Compound; and the character or sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

### SIMPLE COMMON TIME

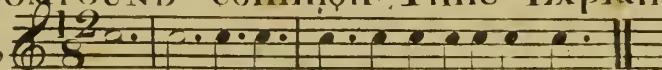
When marked thus  denotes, that each Bar contains one Semibreve, or its Equivalent.



When marked thus  the Bar contains two Crotchets or its Equivalent.



### COMPOUND common Time Explained.

1<sup>st</sup>. SORT. Cont. 12 Quavers in a Bar,  or their Equivalent.

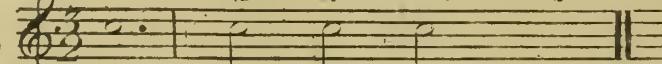
2<sup>nd</sup>. SORT. Cont. 6 Quavers in a Bar,  or their Equivalent.

3<sup>rd</sup>. SORT. Cont. 12 Crotchets in a Bar,  or their Equivalent.

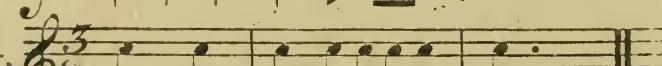
4<sup>th</sup>. SORT. Cont. 6 Crotchets in a Bar,  or their Equivalent.

The two last Sorts are very seldom used in modern Music.

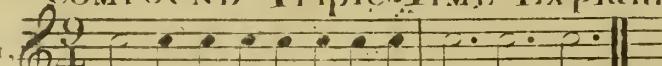
### SIMPLE Triple TIME Explained.

Three Minims in a Bar,  or their Equivalent.

Three Crotchets in a Bar,  or their Equivalent.

Three Quavers in a Bar,  or their Equivalent.

### COMPOUND Triple TIME Explained.

Nine Crotchets in a Bar,  or their Equivalent.

Sixteen Quavers in a Bar,  or their Equivalent.

Compound triple Time is seldom used in modern Music.

The figures, which mark the Time, have a reference to the Semibreve; the lower number showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a bar. For EXAMPLE  $\frac{2}{4}$  denotes, that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar; Likewise  $\frac{3}{4}$  indicates, that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to compleat a Bar.

The FIGURE of  $\frac{3}{4}$  placed over three Crotchets, Quavers or Semiquavers

thus  called TRIPLETS, denotes, that the

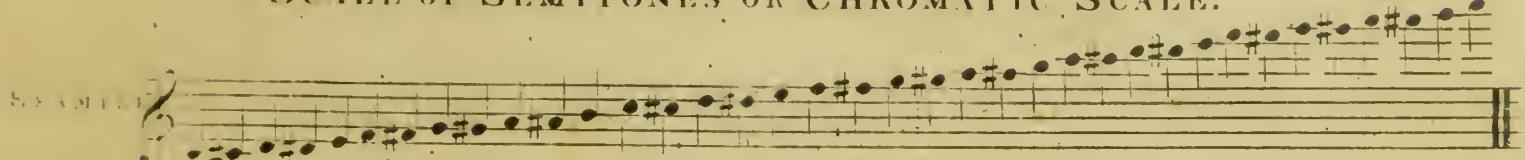
three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The figure of 6 denotes that six Notes must be performed within the time of four of the same kind.

## ACCIDENTS.

Each Sound may be altered by adding any of the following Signs.

A Sharp ( $\sharp$ ) placed before a Note, raises it a Semitone (or Halftone.)

### SCALE OF SEMITONES OR CHROMATIC SCALE.



No. The long Keys of the Piano Forte, or Harpsichord, are commonly called the Natural Keys, though they occasionally serve for Sharps and Flats; and the short Keys, are called Sharps and Flats, being used only for Sharp and Flat Notes.

If a Sharp be placed before C, the Note is called C Sharp; and is found on the Instrument between C Natural, and D Natural, being one of the short Keys. D Sharp is the short Key between D and E; but between E and F, there is no short Key, nor is it wanted: for the Interval between E and F, is but a Semitone; and therefore when we want E Sharp, we strike the Key generally called F Natural. F Sharp will be found between F Natural, and G Natural. G Sharp between G and A Natural. A Sharp between A and B Natural; and B Sharp is under the same Predicament as E Sharp; we therefore strike C Natural for it.

A Flat ( $\flat$ ) placed before a Note, lowers it a Semitone or Halftone; and if the Note is B, to which the Flat is prefixed, it is then called B Flat; and it is found between B Natural and A Natural, being one of the short Keys.

*Rule.* Every Flat is found by going one Semitone lower; that is, towards the Left Hand; and every Sharp, by going one Semitone higher; that is, towards the Right Hand.

A Double (or Chromatic) Sharp ( $\sharp\sharp$ ) raises the Note two Semitones; and therefore, if it be F Sharp, we strike G Natural; &c.

A Double Flat ( $\flat\flat$ ) lowers the Note two Semitones; and therefore we go as much to the Left for a Double Flat, as we did to the Right for a Double Sharp.

A Natural ( $\natural$ ) takes away the Effect of a Sharp, or Flat; whether single or double. And  $\sharp\sharp$ , or  $\flat\flat$  reinstates the single Sharp or Flat.

It must be observed now that

is struck by the same Key as

and

by the same Key as

&c.

Now the Inconvenience of charging the memory with the various uses of the same Keys, is but small; when compared with the Impracticability of performing on an Instrument, furnished with Keys, perfectly corresponding with every Flat and Sharp, single or double, which Composition may require.

A method, therefore, has been adopted in tuning, called TEMPERAMENT; which by a small deviation from the Truth of every Interval, except the Octave, renders the Instrument capable of satisfying the Ear in every Key.

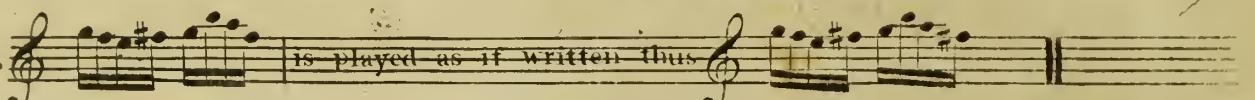
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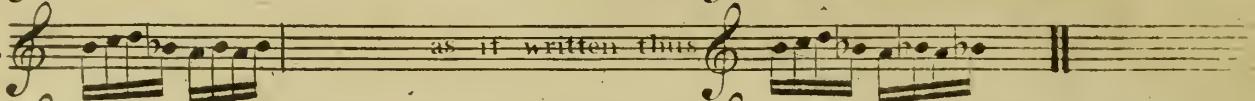
When a Sharp is placed close to the Clef thus  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

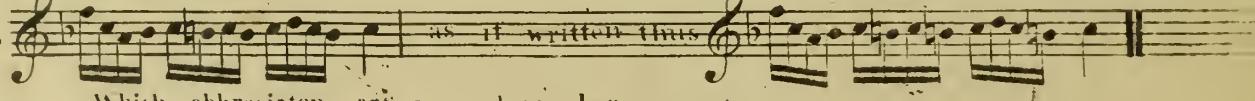
When a Flat is placed by the Clef  it affects every B throughout the piece; except where contradicted by the Natural. The same rule holds, when more Sharps or Flats are placed at the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an accidental Sharp, Flat, or Natural.

N.B. The Notes affected by Sharps or Flats still retain their names with the addition only of Sharp or Flat, as F Sharp, B Flat, &c.

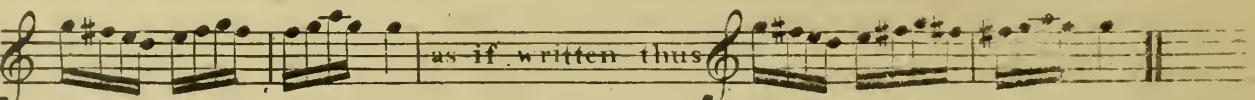
1<sup>st</sup> EXAMPLE.  is played as if written thus 

2<sup>nd</sup> EXAMPLE.  as if written thus 

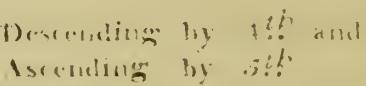
3<sup>rd</sup> EXAMPLE.  as if written thus 

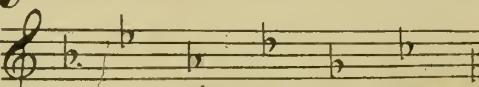
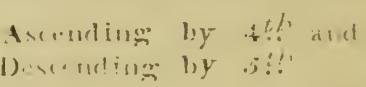
Which abbreviations are a modern Improvement.

The foregoing rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

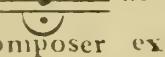
EXAMPLE.  as if written thus 

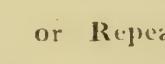
And the same with Flats and Naturals.

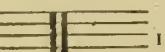
The order of SHARPS,  Descending by 4<sup>th</sup> and at the Clef.  Ascending by 5<sup>th</sup>

The order of FLATS,  Ascending by 4<sup>th</sup> and at the Clef.  Descending by 5<sup>th</sup>

### Various other Marks.

The PAUSE  or  renders the Note longer at pleasure; and in certain cases, the Composer expects some Embellishment from the Performer; but the Pause on a Rest  only lengthens, at pleasure, the silence.

The SIGN or Repeat  is a reference to a passage, or strain, to which the performer is to return: The Italien words *AL SEGNO* or *ALL SEGNO*, denotes such a return.

The DOUBLE BAR  marks the end of a Strain or the conclusion of a Piece.

The dotted BARS  or  denote the Repeat of the foregoing, and following Strain.

When the BARS are marked thus  or  then the Strain, only on the side of the dots is to be repeated.

## ABBREVIATIONS.

9

The first column shows six examples (Ex. 1 through Ex. 6) illustrating different ways to play grace notes or short strokes. The second column shows five examples (Ex. 7 through Ex. 11) illustrating various staccato markings, a segno, and a tremolo.

### Style, Graces, and Marks of Expression, &c.

The best general rule is to keep down the Keys of the Instrument the full length of every Note; for when the contrary is required, the Notes are marked either thus: called in Italian, STACCATO; denoting distinctness, and shortness of Sound; which is produced by lifting the Finger up, as soon as it has struck the Key: \* or they are marked thus: which, when Composers are exact in their writing, means less Staccato than the preceding mark; the Finger therefore is kept down somewhat longer, \*\* or thus: which means still less Staccato. \*\*\*

The nice degrees of more and less, however, depends on the character, and passion of the Pièce; the style of which must be well observed by the Performer.

The Notes marked thus: called Legato in Italian, must be played in a smooth and close manner; which is done by keeping down the first Key, 'till the next is struck; by which means, the Strings vibrate sweetly into one another.

**N.B.** When the Composer leaves the Legato, and Staccato to the Performers taste the best rule is, to adhere chiefly to the Legato; reserving the Staccato to give spirit occasionally to certain passages, and to set off the higher beauties of the Legato.

This mark { prefixed to a Chord signifies, that the Notes must be played successively, from the lowest; with more or less velocity, as the sentiment may require; keeping each Note down 'till the time of the Chord be filled up.

Chords marked thus: are played as the preceding Chords, with the addition of a Note where the oblique line is put, as if written thus: written. played.

A musical score excerpt showing a series of chords with grace notes and dynamic markings (w, p). The score illustrates how additional notes are played over the main chords.

## EXPLANATION

## OF VARIOUS TERMS IN MUSIC.

List of terms mostly in use, to ascertain the velocity of every Composition—beginning by the slowest degree, which is Adagio— and gradually proceeding to the quickest, which is Prestissimo .

1. ADAGIO.	6. ANDANTE.	11. MAESTOSO.	16. SPIRITO SO.
2. GRAVE.	7. ANDANTENO.	12. CON COMMODO.	17. CON BRIO.
3. LARGO.	8. ALLEGRETTO.	13. ALLEGRO.	18. CON FUOCO.
4. LENTO.	9. MODERATO.	14. VIVACE.	19. PRESTO.
5. LARGHETTO.	10. TEMPO GIUSTO.	15. CONSPIRITO.	20. PRETISSIMO.

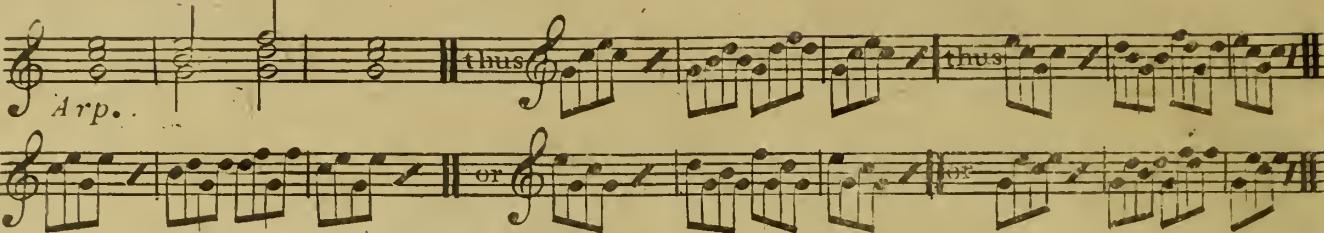
## A TABLE of TECHNICAL TERMS by the ALPHABET.

*A Tempo*, in strict Time.  
*Adagio*, the slowest Time.  
*Al Lilium*, at Pleasure.  
*Affetuoso*, Tenderly.  
*Agitato*, Agitated.  
*Allegro*, quick Time.  
*Allegretto*, not so quick as Allegro.  
*Al Segno*, signifies to begin again at the ⌈ or Repeat, and finish at the double Bar, or the Pause.  
*Suo*, an Octave higher than written.  
*Amoroso*, or *Tenderment*, nearly as Affetuoso.  
*Andante*, rather slow and distinct.  
*Andantino*, a little quicker than Andante.  
*Arioso*, in the Style of an Air.  
*Arpeggio*, or *Arpeggiato*, requires that the Notes of a Chord be played successively.  
*Assai*, to augment the quickness or slowness, as Allegro Assai, very brisk; Largo Assai, very slow.  
*Bis*, play those bars twice, over which it is placed.  
*Brillante*, in a brilliant Style.  
*Brio*, Spirit, as Con Brio, with Spirit.

*Cantabile*, in a vocal Style.  
*Canzonette*, a sort of common Air.  
*Capriccio*, an Extemporany, or piece of Music, in which the Author, without any Restriction of Time, gives Liberty to his Fancy, nearly the same as Preludium.  
*Coda*, Conclusion or Appendix.  
*Con Commodo*, with ease.  
*Crescendo poi Calando*, or ↗ a gradual Rise and Fall of the Sound.  
*Crescendo Rinforzando*, or ↗ a gradual Rise of the Sound.  
*Du Capo*, signifies to begin again, and end with the first part.  
*Diminuendo Calando*, or ↘ a gradual Fall of the Sound.  
*Direct (W)* shews the place of the first note in the next Stave.  
*Dolce*, or *Dol*: sweetly, tenderly.  
*Di Molto*, very, as Allegro Di Molto, very fast; Largo Di Molto, very Slow.  
*Duet*, *Duetto* or *Duo*, a Piece for two Parts, either Vocal or Instrumental.  
*Finale*, the Last Movement of a musical piece.

<i>Finis, Fine, Fin</i> , denote the End of any Movement or Piece.	<i>Perdendosi</i> , see Calando.
<i>F. or Forte, Loud.</i>	<i>Piano, or P. Soft.</i>
<i>F.F. or Fortissimo, very Loud.</i>	<i>P. Assai, or Piannissime, very soft.</i>
<i>Fuga, or Fuge</i> , a particular species of Composition, wherein the subject being led by one Part, is repeated again by the other parts.	<i>Piu, More.</i>
<i>Fuoco, Fire</i> , as <i>Con Fuoco</i> , with Fire.	<i>Poco, Little; as Poco Piu, a little more.</i>
<i>Giusto, Just, Exact</i> ; as a <i>Tempo Giusto</i> , in just and exact Time.	<i>Pomposo, in a Grand Style.</i>
<i>Grave, very slow Time.</i>	<i>Presto, very quick.</i>
<i>Grazioso, in a graceful, pleasing Style.</i>	<i>Prestissimo, quicker than Presto.</i>
<i>Gusto, Taste</i> , as <i>Con Gusto</i> , with Taste.	<i>Primo, First.</i>
<i>Largo, slow.</i>	<i>Primo Tempo, according to the Original Time.</i>
<i>Larghetto, not so slow as Largo.</i>	<i>Quasi, in the manner of: as Quasi Andante, in the manner of Andante.</i>
<i>Legato, Slurd</i> , a Style of playing in opposition to staccato.	<i>Rallentando, gradually slackening the Time.</i>
<i>Lentamente, rather Slow.</i>	<i>Rondeau, Rondeau, a piece of Music in which the first Part is repeated once or oftener, in the course of the Movement; and with which it finally ends.</i>
<i>Lento, a little quicker than Largo.</i>	<i>Rinforza, or R.F. to reinforce or increase the strength of tones or Sounds.</i>
<i>Lentando, the passage over which this is written should be played slower, and with much expression.</i>	<i>Scherzando, in a playful manner.</i>
<i>Loco, after having played the Octave above to play the Note again as they are written</i>	<i>Segue, to continue or follow.</i>
<i>Largo Assai, very slow and solemn.</i>	<i>Semplice, with Simplicity.</i>
<i>Maestoso, Majestic, in a bold Style.</i>	<i>Senza, Without.</i>
<i>Manendo, decreasing in sound, see Diminuendo.</i>	<i>Sforzando, particular stress on the Note so marked.</i>
<i>March, March, a Military Air; generally played by Wind Instruments.</i>	<i>Siciliana, a Pastoral Movement in Compound Common Time.</i>
<i>Mit, But.</i>	<i>Smorzando, Smorzante, smoothing away the Sound.</i>
<i>Meno, Less.</i>	<i>Sostenuto, to sustain the Sound by keeping the fingers down on the keys.</i>
<i>Mesto, in a Melancholy Style</i>	<i>Spirito, with Spirit.</i>
<i>Mezzo Forte or m.f. rather loud.</i>	<i>Spiritoso, with much Spirit.</i>
<i>Mezzo Piano or m.p. rather soft.</i>	<i>Staccato, the reverse to Legato, see. P. 9.</i>
<i>Moderato, Moderately.</i>	<i>Tace!, be Silent.</i>
<i>Molto, Very, see di Molto.</i>	<i>Tempo, Time, in respect of Measure and Bars.</i>
<i>Minuett, or Minuetto, a serious Dance of a moderate movement in Triple Time.</i>	<i>Tenute, or Tenuto, to hold a Note, as Sostenuto.</i>
<i>Musico, a Musician or Music Master.</i>	<i>Thema, the original Air or Subject upon which Variations are made.</i>
<i>Non, Not, as Non Troppo Presto, not too quick</i>	<i>Trio, three Parts, or the third Movement of a Minuett.</i>
<i>Non Troppo Largo, not too slow</i>	<i>Tremando, Trembling.</i>
<i>Obligato, that part of a composition which is intended to shew the effect of some particular Instrument, or the skill and abilities of the performer.</i>	<i>Variazione, Variazioni, Variations on any Air or Tune, keeping always the same fundamental Bass.</i>
<i>Overture, a piece of Music Composed for Instruments in Eight or more parts.</i>	<i>Volti Subito, turn over quickly.</i>
	<i>Vivace, Lively.</i>
	<i>Vigoroso, lively and firm.</i>

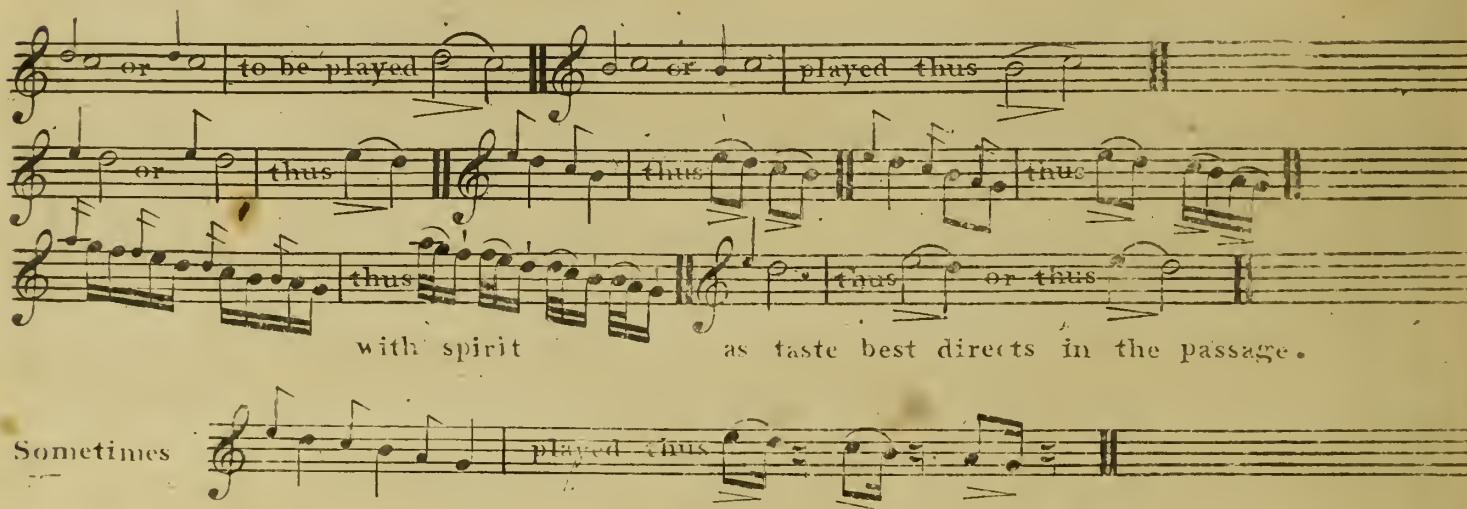
ARPEGGIO, or ARPEGGIATO, requires that the Notes of a Chord shall be played successively; which may be done in various ways.

EXAMPLE. 

Octava. All' *8<sup>ta</sup>*, *8<sup>ta</sup>* Alta, set over a passage, means that the Notes are to be played an octave higher; and *Loco*, that the Notes are to be played again as they are written.

The APPOGGIATURA is a Grace prefixed to a Note, which is always played Legato, and with more or less emphasis; being derived from the Italian Verb Appoggiare, to lean upon; and is written in a small Note. Its length is borrowed from the following large Note, and in general, it is half of its duration; more or less, however, according to the expression of the passage.

### APPOGGIATURAS and other GRACES in small Notes explained.



Sometimes the small Notes are added to give Emphasis.

EXAMPLE. 

N.B. The Finger or Thumb must be taken off immediately from the lower Notes.

EXAMPLE. 

EXAMPLE. 

EXAMPLE. 

Explained in double Notes.

## TURNS, SHAKES, and BEATS Explained.

The TURN. It is sometimes written in small Notes thus:

The plain Note and Turn The dotted Note turned

INVERTED TURNS.

N.B. The lowest Note of every sort of Turn is mostly a semi tone.

EXAMPLE 1<sup>st</sup> EXAMPLE 2<sup>nd</sup>

EXAMPLE in double Notes.

SHAKE. Some Authors mark it thus.

Short Shake, beginning by the Note itself

Transient or passing Shakes. Sometimes expressed in small Notes thus:

Turned Shake. and sometimes turnd thus

Continued Shake. Prepared Shake thus

The Shake LEGATO with the preceding Note explained:

thus or thus

N.B. The general mark for the Shake is this: ; and Composers trust chiefly to the taste and Judgement of the performer, whether it shall be long, short, transient, or turned.

## EXERCISE for the DOUBLE SHAKE.

With the Right Hand.

*Seldom with the Right Hand.*

With the Left Hand

or *hr.*The  
BEAT.

The length of the Beat is determined, like that of the other graces, by the circumstances of the passage.

N.B. When the Note preceding the Beat is an interval of a second, let the beat adopt it, whether it be a Semitone or a whole Tone.

EXAMPLE.

But when the Beat is on the first Note of a passage; or when it follows a Note, whose interval is greater than a second, it should be made with a Semitone; as the following Example will show.

EXAMPLE.

Lastly let us remark, that the Beat is seldom used in modern Music.

## MAJOR AND MINOR MODES OR KEYS.

Vulgarily called SHARP and FLAT KEYS.

The Fundamental Note, called the TONIC or Key NOTE, of a Composition is either in the MAJOR, or MINOR MODE. An Exposition of the Scale in each Mode, will best explain their essential difference.

Key Note.

Ascending and descending scale in the Key of C MAJOR.

N.B. The Intervals in this Scale are in their simple state; but in the following, they are an Octave higher, and are called compound Intervals; still retaining their names of 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, &c. as in their simple state.

The figure 1, stands for a Note of the same pitch, called Unison; this last remark is confined to the foregoing Example.

Key Note.

Ascending and descending scale in the Key of A MINOR.

\* N.B. Be very careful, in making the Shake, 520 not to move the Hand, but merely the Fingers.

The first difference, which strikes the Eye, is, that in the Major Key the Semitone lies between the  $3^{rd}$  and  $4^{th}$ , and between the  $7^{th}$  and  $8^{th}$  both ascending and descending; whereas in the Minor Key, it lies between the  $2^{nd}$  and  $3^{rd}$ , and between the  $7^{th}$  and  $8^{th}$ ; ascending, but in descending, between the  $6^{th}$  and  $5^{th}$ , and between the  $3^{rd}$  and  $2^{nd}$ ; Authors vary however in regard to the  $6^{th}$  and  $7^{th}$  of the Minor Mode.

The essential and immutable difference, therefore, between the Major and Minor Key, is the Interval of the  $3^{rd}$ , which differs by a Semitone; for if we analyse the  $3^{rd}$  in the Major Scale, it will be found to contain two whole Tones; or four Semitones.

EXAMPLE.

Whereas the  $3^{rd}$  in the Minor Scale, will be found to contain one whole tone with a Semitone; or three Semitones.

EXAMPLE.

Now, the last, and if a Chord, the lowest Note of the Bass, in every regular Composition, is the Key Note, let the contents then of the first full Bar be examined, (Treble and Bass,) where, if the  $3^{rd}$  be Major, the piece is in such a Key Major.

EXAMPLE of a Conclusion.

The last and lowest Note of the Bass is F.

EXAMPLE of the Beginning of the same Piece.

The  $3^{rd}$  of F, which is A in the first full Bar is Major, therefore the Piece is in F. Major.

EXAMPLE of A Minor ending.

EXAMPLE of the Beginning.

Here, the  $3^{rd}$  of A is Minor, the Piece is therefore in A Minor.

N.B. Sometimes a Composition in a Minor mode may have a Major ending; for which reason, it is safer to examine the Beginning, in order to determine the Mode.

## FINGERING.

To produce the best Effect, by the easiest Means, is the great Basis of the Art of Fingering. The Effect, being of the highest Importance, is first consulted; the way to accomplish it is then devised; and that mode of Fingering is preferable which gives the best Effect, tho' not always the easiest to the Performer.

But the Combination of Notes being almost infinite, the Art of Fingering will best be taught by EXAMPLES.

### PRELIMINARY DIRECTIONS.

The Hand and Arm should be held in an horizontal position; neither depressing nor raising the Wrist; the seat should therefore be adjusted accordingly.

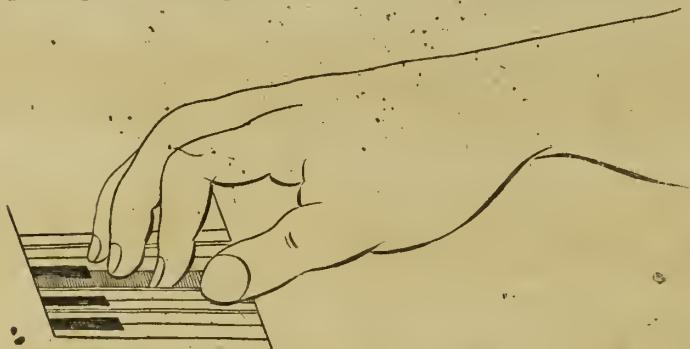
The Fingers and Thumb should be placed over the Keys, always ready to strike, bending the Fingers in, more or less in proportion to their length.

All unnecessary Motions must be avoided.

#### Position of the HAND ready to strike.



Position of the HAND when it strikes.



The X is for the Thumb; 1, 2, 3, 4, for the succeeding Fingers.

**RIGHT HAND**

**LEFT HAND**

2

$\times 1234321 \quad \times 1234321 \quad \times 1234321$

$4321 \times 123 \quad 4321 \times 123 \quad 4321 \times 123$

$\&c.$

$\&c.$

**N.B.** Every Note must be played even, in regard to Time, and with equal Strength.

## SCALES in all the MAJOR KEYS, with their relative MINORS .

C major.      A, minor.  
 G major.      E minor.  
 D major.      B minor.  
 A major.      F $\sharp$  minor.  
 E major.      C $\sharp$  minor.  
 B major.      G $\sharp$  minor.

N.B. The  $\natural$  means that the double Sharp is taken away, and that the Note is to be played with a single Sharp. The single Flat is reinstated in a similar Manner, after the double Flat, as has been before remarked.

18

F<sup>#</sup>, major.

D<sup>#</sup>, minor.

D♭, major.

B♭, minor.

A♭, major.

F, minor.

E♭, major.

C, minor.

B♭, major

G, minor

F, major.

D, minor.

All the preceding Scales should be extended, in Practising, two or three Octaves more, as likewise the Scale of Semitonēs.

GAMUT for exercising both HANDS together, very quick.

The first section of the sheet music consists of two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of notes connected by vertical stems, with each note having a specific fingering indicated above it. The fingerings include numbers such as 1, 2, 3, 4, and 1, 2, 3, 4, 1, 2, 3, 4, which likely correspond to the fingers of both hands used together to play the notes.

EXERCISE for ascending by thirds with both HANDS together, very quick.

The second section of the sheet music consists of two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The notation shows a continuous sequence of notes, with fingerings provided for each note to facilitate playing by thirds.

N.B. The Chromatic Gamut can never be ascended by thirds unless by Minor thirds.

EXERCISE for accustoming the two HANDS to go together in the space of an OCTAVE.

The third section of the sheet music consists of three staves of musical notation. The top staff is in treble clef and the middle staff is in bass clef. The bottom staff is also in bass clef. The notation includes fingerings such as 1, 2, 3, 4, and 2, 3, 4, which are used to practice playing across the octave range with both hands.

Labels on the left side of the staves indicate the key signature and direction of the exercise:

- C maj. Ascending
- C. maj. Descending.
- G, maj. Ascending.

\* Cromatick SHARP(520) Explained. see Page seven.

20 G, maj. Descending.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). Measure 10 begins with a dynamic of 4. The right hand plays eighth-note patterns on the treble staff, while the left hand provides harmonic support on the bass staff. Measure 11 continues this pattern, maintaining the dynamic of 4 throughout both staves.

D, maj. Ascending.

The image shows two staves of musical notation for piano. The top staff is in D major (two sharps) and the bottom staff is in G major (one sharp). Both staves feature continuous sixteenth-note patterns moving upwards. Fingerings are indicated above the notes: the top staff has '2 3' over the first group and '2 3 4' over the second; the bottom staff has '2' over the first group and '3' over the second. The music is labeled "D, maj. Ascending." at the top left.

D, maj. Descending.

D, maj. Descending.

The image shows two staves of musical notation for a piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of a descending scale pattern. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: the top staff has '2' over the first note, '4' over the second, '3' over the third, '2' over the fourth, '3' over the fifth, '2' over the sixth, '3' over the seventh, '4' over the eighth, and '2' over the ninth. The bottom staff has '+ 1+' over the first note, '+' over the second, '+' over the third, '+' over the fourth, '+' over the fifth, '+' over the sixth, '+' over the seventh, '+' over the eighth, and '+' over the ninth. The music is labeled 'D, maj. Descending.'

## **A, maj.** Ascending

A musical score for piano in A major (two sharps). The top staff shows an ascending scale with black dots representing notes and small numbers (1, 2, 3) indicating fingerings. The bottom staff shows a corresponding harmonic progression. The key signature is two sharps, and the tempo is indicated as 'Moderato'.

**A, maj. Descending.** 4

## E, maj. Ascending.

### E, 4 maj. Descending.

F. maj. Ascending

21

A musical score for two hands on four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The key signature is one flat (F major). The music consists of a series of eighth-note patterns. The right hand starts with the thumb on the first note of each measure, indicated by a '+' sign above the note. The left hand follows a similar pattern. Fingerings are marked with numbers 1, 2, 3, and 4. The score spans across three systems of four measures each.

General Remarks on the foregoing Scales . Page 17 & 18.

The Right Hand has the Thumb on the Key Note or Tonic, and on the fourth of the Key Note, in the following Major and Minor Keys; C, G, D, A, E, and B.

In all Major Keys with one or more flats, the Thumb is put on C, and F.

The Left Hand has the Thumb on the Key Note, and on the fifth of the Key, in the following Major and Minor Keys; F, C, G, D, A, and E.

In the Major Keys of B $\flat$ , A $\flat$ , and D $\flat$ , the Thumb is put on the 3<sup>rd</sup> and 7<sup>th</sup> of the Key.

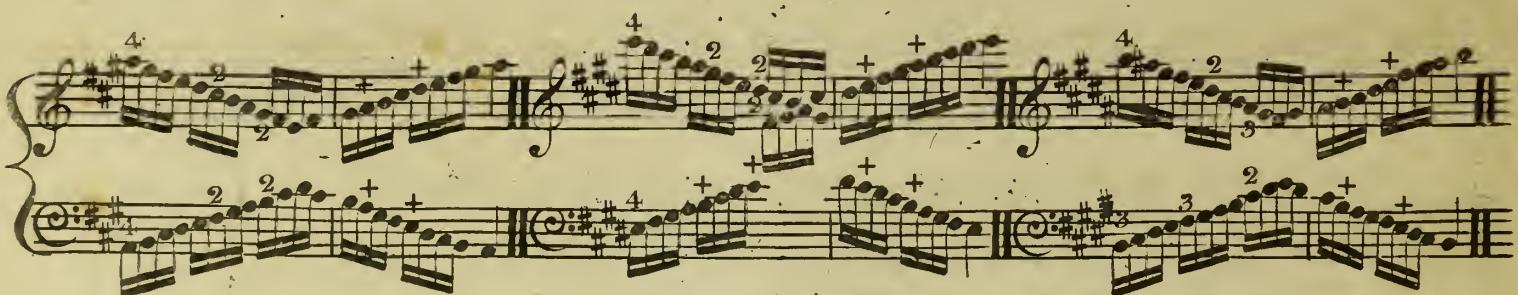
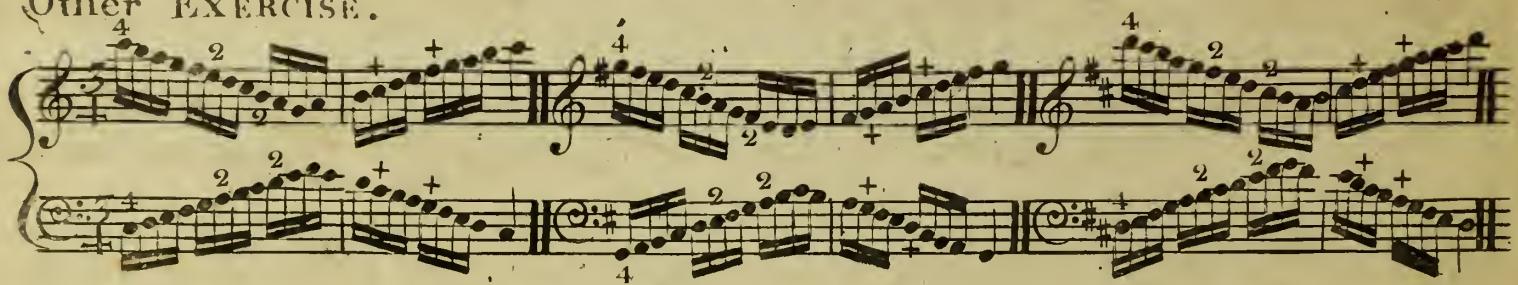
E X E R C I S E

to accustom the two HANDS to go in contrary directions.

A musical score for two hands on four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The key signature changes with each staff: F major (one flat), G major (no sharps or flats), D major (one sharp), A major (two sharps), E major (three sharps), and B major (four sharps). The music consists of a series of eighth-note patterns. The right hand starts with the thumb on the first note of each measure, indicated by a '+' sign above the note. The left hand follows a similar pattern. Fingerings are marked with numbers 1, 2, 3, and 4. The score spans across four systems of four measures each.



## Other EXERCISE.



EXERCISE and EXAMPLES where it is necessary to deviate from the established principles of Fingering.

It must have been observed by the Scholar, from the foregoing exercises, that the thumb is most used in ascending and descending the octave; it being the shortest, the fingers can easily pass over it.

In certain cases, however, the fourth finger supplies the place of the thumb, (*particularly in Legato passages*) as the following exercise will shew:

24

A handwritten musical score for four staves, page 24. The score consists of four staves, each with a clef, key signature, and time signature. The first three staves are in common time (indicated by a '4') and the fourth staff is in 2/4 time. The music features various note heads, stems, and bar lines. The first three staves have measure numbers 1 through 10 above them. The fourth staff has measure numbers 1 through 10 above it. The score is written on a light-colored background with black ink.

## OF EXTENSIONS, CONTRACTIONS, &c.

RIGHT HAND.

LEFT HAND. C

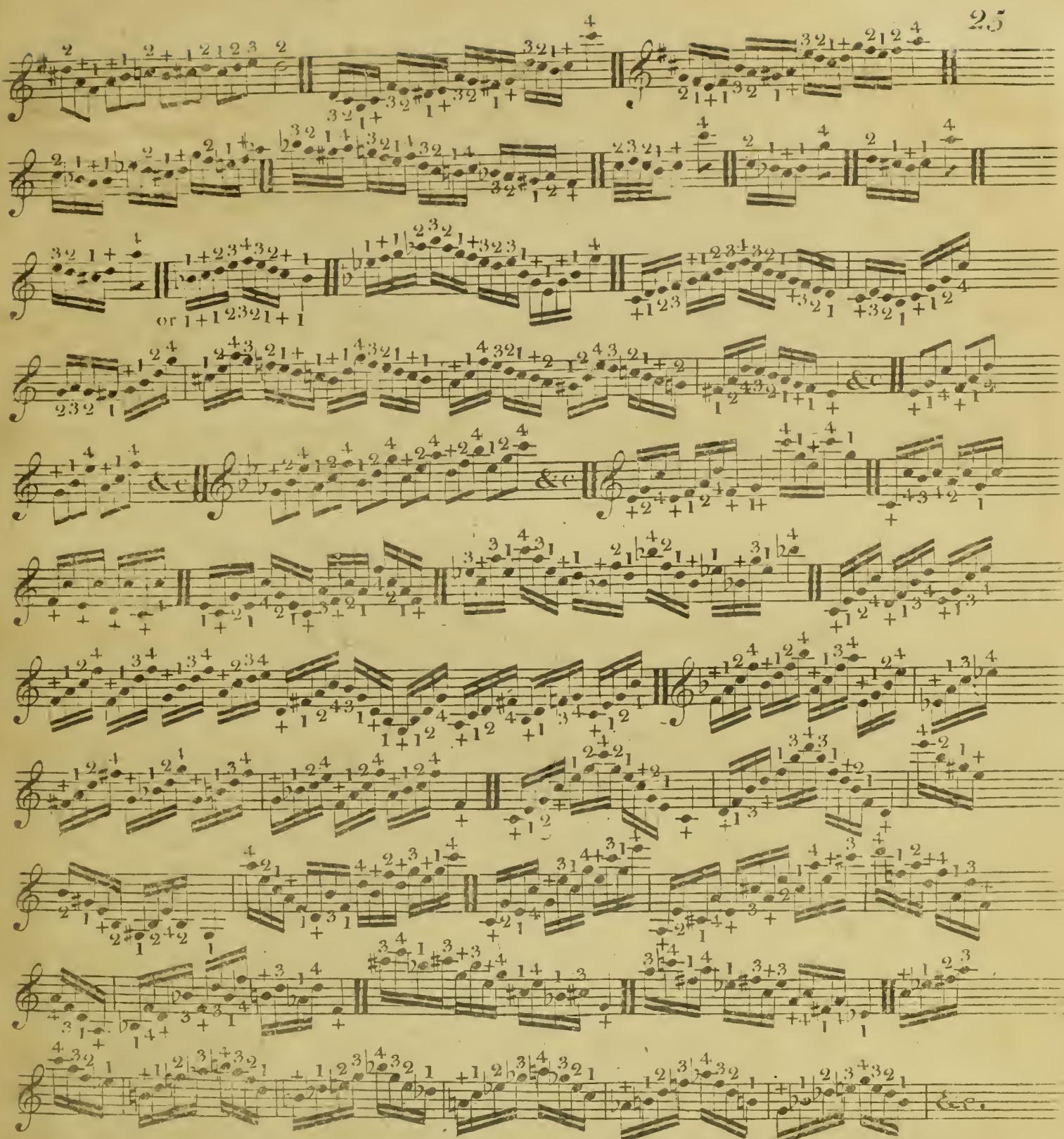
N.B. The 4+ means that after striking C with the 4<sup>th</sup> Finger, the Thumb is shifted on the Key without striking it; and in a similar manner with the left Hand.

This mode of Fingering should be much practised in various ways, the Legato Style requiring it very frequently.

The Shakes should be practised with every Finger, not excluding the Thumb; and upon the short as well as long.

## EXAMPLES of Fingering for the RIGHT HAND.

But when the Notes repeat too  
quick for the same Finger, it  
is then necessary to change.



Downward nine or ten Bars longer, keeping down the Thumb and every Finger as long as possible; being one of the best Exercises for opening the Hand.

26

When Staccato thus: or thus:

Legato

LEFT HAND.

Most of the Passages fingered for the Right Hand, may, by the Ingenuity and Industry of the Pupil, become Models for the Left.

### EXERCISE for both Hands.



When there is a succession of Octaves to be played by the same hand, in a Key which contains Flats or Sharps, it is necessary to use the 3<sup>rd</sup> Finger for the black Keys and the 4<sup>th</sup> for the white, in order to facilitate the execution of such passages in quick movements.

### E X A M P L E .

This musical example illustrates the fingering for playing octaves across different keys. It includes measures in G major, F major, D major, C major, and B major. Fingerings are indicated above the notes, such as '3' and '4' for black keys and '4' and '3' for white keys.

### Of Fingering the CHORDS .

It is necessary, in Fingering the CHORDS; to place the Fingers in such a manner, that the position of the Hand may not appear constrained. See the following example.

This musical example provides a practical demonstration of how to finger chords effectively. It shows a series of chords in various keys, with fingerings (e.g., '1', '2', '3', '4') placed directly above the corresponding notes to indicate the best finger placement for each chord.

In a succession of Chords the highest notes of which form the Air, it is generally necessary to play them arpeggio, as the following examples will shew.

RIGHT HAND.

## EXAMPLE of Chords.

The musical score consists of two parts. The top part, labeled 'RIGHT HAND.', shows a treble clef staff with several chords. The first chord is marked 'LEGATO.' and 'ANDANTE.'. The subsequent chords are played arpeggiated. The bottom part, labeled 'LEFT HAND.', shows a bass clef staff with a continuous bass line. The music is in common time, with various key changes indicated by sharps and flats.

Sometimes Chords occur of so great an extension, that it is impossible for a small hand to reach all the notes. In these cases the pupil must be careful not to omit the upper notes of the right Hand, nor the lower notes of the left; those being the notes most essential to the Air and the Harmony.

RIGHT HAND.

## EXAMPLE.

This section of the score shows a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part contains several chords, some of which are very large. The left hand part provides harmonic support with sustained notes.

Extension.

ANDANTE.

LEFT HAND.

This section continues the musical example, showing the continuation of the right hand chords and the sustained bass notes provided by the left hand.

EXECUTION.

This final section of the score shows the execution of the chords, with dynamic markings 'p' (piano) and 'f' (forte) indicating the performance level.

In C. major.

LESSON 1. *MODE + RHYTHM*

*by G.G.*

LESSON 11. *Con Comodo.*

*by G.G.*

LESSON III. *Allegro.*

by G. G.

**LESSON** *ANDANTE.*

**IV.**

by G. G.

**LESSON** *VIVACE.*

**V.**

A musical score for two voices. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two staves with various notes and rests, separated by a double bar line with repeat dots.

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has notes 1, 2, 1, +; Bass staff has note 4. Measure 2: Treble staff has notes 3, 1, +; Bass staff has note 4. Measure 3: Treble staff has notes 4, 2, +; Bass staff has note 4. Measure 4: Treble staff has notes 4, 2, +; Bass staff has note 4. Measure 5: Treble staff has notes 3, 1, +; Bass staff has note 4. Measure 6: Treble staff has note 1; Bass staff has note 4.

52

*L'ess<sup>s</sup>on VIII.* Air in *ATALANTA* by Handel.

*L'ess<sup>s</sup>on IX.* ANDANTE. by Loellein.

*L'ess<sup>s</sup>on X.* Allegretto+ by Nauman.

L'ESTON  
XII.

ANDANTE.

Fingerings: Treble staff - 2, 1, 1, + 1, 2, + 2, 1, 1, + 1, 2, 2; Bass staff - 2, 1, 2, + 1, 2, + 2, 1, 2, + 1, 3, + 3.

Fingerings: Treble staff - 3, 2, 1, 2, 1, 1, 2, 2, 3, 2, 1, 2, 4, 1, 1, + 1, 2, 2, 1, 1, + 2, 2, 1, 1, + 2, 1, 2; Bass staff - + 1, 2, 4, 2, 4, 1, 4, + 1, 2, 4, + 1, 3, + 1, 2, + 1, 2, + 1, 2, + 1, 2.

VARIATION  
1<sup>st</sup>.

Fingerings: Treble staff - 2, 1, 1, + 1, 2, + 2, 1, 1, + 2, 1, 1, + 2, 1, 1, + 2, 1, 2; Bass staff - 3, 2, 1, + 2, 1, 3, + 3, 1, 3, + 1, 2, 1, + 3, 2, 1, + 2, 1, 3, + 3, 1, 3, + 1, 4, 1, 2, 1, 3, + 1, 2, + 3.

Fingerings: Treble staff - 3, 2, 1, 2, 1, 1, 2, 2, 3, 2, 1, 2, 4, 1, 1, + 1, 2, + 2, 2, 1, 1, + 2, 1, 2; Bass staff - + 3, + 3, 1, 2, 1, 3, 1, 3, 2, 1, + 1, + 3, + 1, + 4, + 1, 2, 3, + 3, 2, 1, + 2, 1, 3, + 3, 1, 3, + 1, 3, 1, + 3, 2, 1, + 2, 1, 3, + 3, 1, 3, + 1, 4.

VARIATION  
2<sup>nd</sup>

Fingerings: Treble staff - 2, 2, 2, 1, + 1, 2, + 2, 1, 4, 2, 1, + 1, 2, + 2, 1, 2, + 2, 1, 2, + 2, 1, 3, 4, 1, 3, 4, 3; Bass staff - 2, + 1, 2, + 2, 1, 2, + 4, + 2, 2, + 1, 2, + 2, 1, 2, + 1, 3, + 3, + 2, 1.

Fingerings: Treble staff - 2, 4, 2, 4, 1, 4, + 1, 4, + 4, + 3, + 1, 3, 4, 2, 1, 2, 3, 2, 4, 2, 1, + 2, 1, 4, 2, 1, + 1, 2, 3, 2, 4, 2, 1, + 1, 2, 3, 2, 4, 2, 1; Bass staff - 2, 4, 2, 4, 1, 4, + 1, 4, + 4, + 3, + 1, 2, + 1, 2, + 1, 2, + 1, 2.

54

VARIATION 3.  
3.rd

Da Capo  
3. Variation

+th

520

This page contains six staves of musical notation for a solo instrument, likely a guitar or mandolin. The notation includes fingerings (e.g., 1, 2, 3, 4, +) and dynamic markings (e.g., p, f). The first staff is labeled 'VARIATION 3.' and '3.rd'. The second staff has a bracket labeled '+th'. The third staff is labeled 'Da Capo' and '3. Variation'. The fourth staff is labeled '520'. The bottom staff has a '4' and a '3' at the end.

## POLONaise

The image shows two staves of sheet music. The top staff is labeled "POLONOISE" and "L. R. S. S. No. XII". It is in common time (indicated by a 'C') and has a treble clef. The bottom staff is labeled "XII" and has a bass clef. Both staves feature sixteenth-note patterns with various fingerings (e.g., 2, 2+, 2+, 2, 1, 2, 3, 2, 1) and dynamic markings like accents and slurs.

The image shows two staves of sheet music. The top staff uses a treble clef and has a key signature of one sharp. It consists of six measures of sixteenth-note patterns. Fingerings are indicated above the notes: measure 1 (B, A, G, F#), measure 2 (E, D, C, B), measure 3 (A, G, F#, E), measure 4 (D, C, B, A), measure 5 (G, F#, E, D), and measure 6 (C, B, A, G). The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of six measures of sixteenth-note patterns. Fingerings are indicated above the notes: measure 1 (D, C, B, A), measure 2 (G, F#, E, D), measure 3 (C, B, A, G), measure 4 (F, E, D, C), measure 5 (B, A, G, F#), and measure 6 (E, D, C, B).

Liszt's 'Liebestraum' score, page 13, measures 13-14. The music is in 2/4 time, key of A major. The vocal line starts with a melodic line over a piano accompaniment. The vocal part includes lyrics like 'Lass sie nur' and 'Sternenlicht'. The piano part features eighth-note patterns and sustained notes.

This image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f). The right hand plays a sixteenth-note pattern: 2, 4, 3, 2, 1. The left hand provides harmonic support. Measure 12 begins with a repeat sign and a forte dynamic (f). The right hand continues the sixteenth-note pattern from measure 11. The left hand provides harmonic support. The music concludes with a final cadence.

36

hy Hook.

Allegretto.

XIV

Fine



S. S. D.C. S.

GAVOTTA. In A minor. by Corelli.

L E S S O N XV

Allegro.

Sheet music for Gavotta in A minor by Corelli, Lesson XV, Allegro. The treble staff shows a continuous sixteenth-note pattern. The bass staff shows a continuous eighth-note pattern. The key signature is A minor (no sharps or flats).

Sheet music for two staves, treble and bass, showing sixteenth-note patterns. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature.

F. major.

by G. G.

L E S S O N XVI

Sheet music for F major by G. G., Lesson XVI. The treble staff shows a continuous sixteenth-note pattern. The bass staff shows a continuous eighth-note pattern. The key signature is F major (one sharp).

1st Time. 2nd Time.

1st Time. 2nd Time.

Sheet music for two staves, treble and bass, showing sixteenth-note patterns with time changes. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature.

Sheet music for two staves, treble and bass, showing sixteenth-note patterns. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature.

58

Sonata XVII

*p Andante*

*f p*

*f p*

*f f*

*Fine.*

*f*

D.C.

## Air in the CHEROKEE. 1. G major.

L E S S O N XVIII

RONDO.

L E S S O N XIX

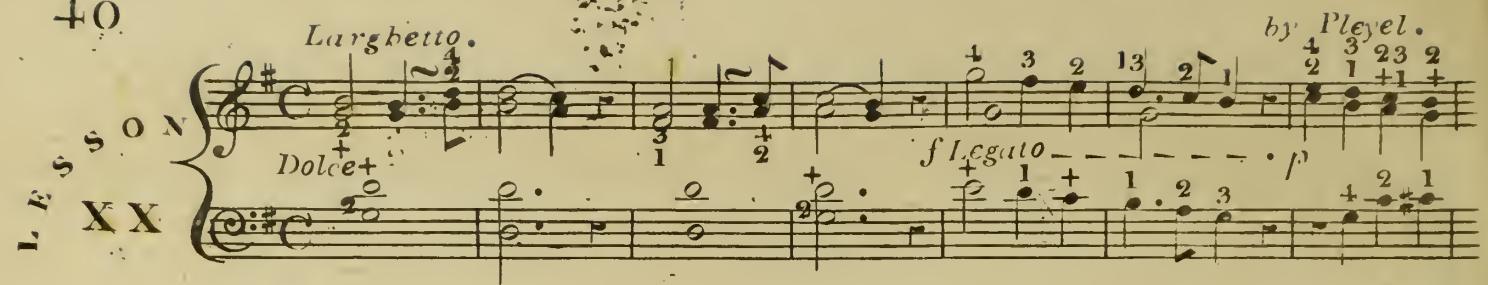
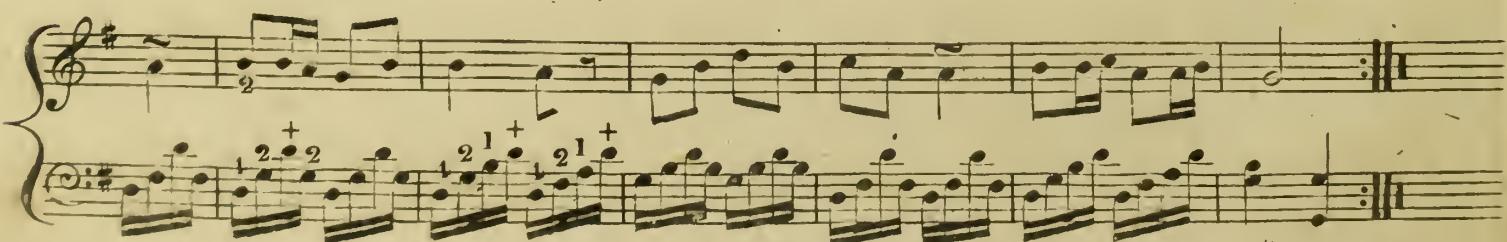
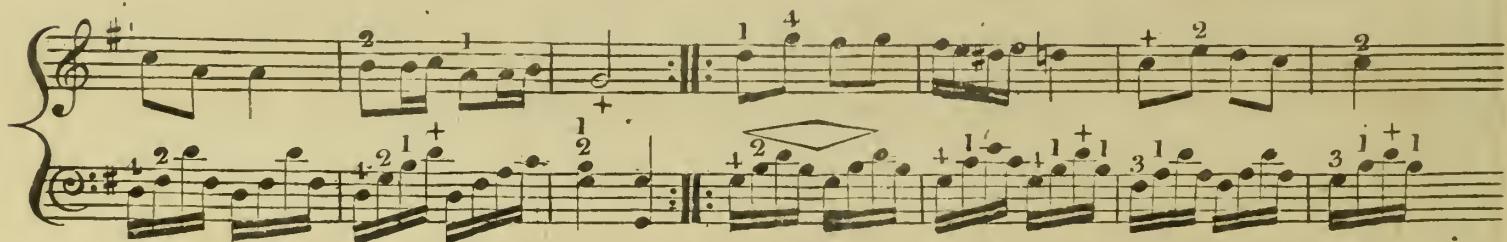
*Andante.*

D.C.

+0

*Larghetto.*

by Pleyel.

*Allegro.*

## GERMAN HYMN. with Variations.

by Pleyel.

*L'Estsson*

*dolce* ANDANTE

XXII

*VARIATION*

1<sup>st</sup>

*p* sempre staccato

*VARIATION*

2<sup>nd</sup>

*dolc*

*poco f*

42

VARIATION  
3<sup>rd</sup>

AIR.

L'ESSON

XXIII

Allegretto.

The favorite Movement in the OVERTURE to LODOLSKA.

+5

in D Major

S O N T A X X I V Allegro con Spiritoso.

320

++ MINUETTO *Allegretto.*

L E S S O N XXV

520

Fine.

*dimin.*

*fff*

*D.C. Minuetto.*

*pp*

520

46

## PRELUDE



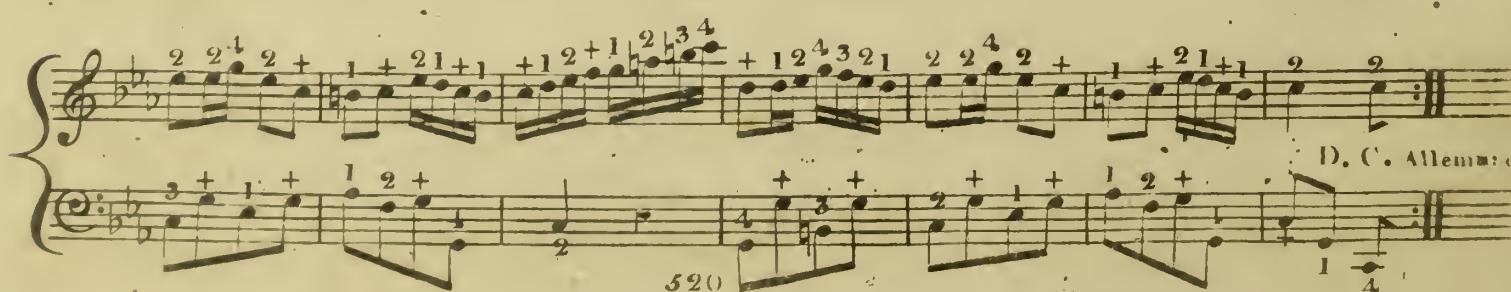
## ALEMAND.



## MINOR.



D. C. Allemagne



POLONOISE. *Allegretto.*

47

SON  
XXVII

The sheet music consists of 12 staves of musical notation for a solo instrument, likely a piano or harp. The music is in common time and major key. The notation includes various dynamic markings such as *cresc.*, *ff*, *p*, *dim.*, and *fp*. Fingerings are indicated above the notes, often using numbers 1 through 4. The music is divided into sections by measures, with some sections ending in double bars. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves switch between treble and bass clefs, and the key signature changes to two sharps. The music features complex rhythmic patterns, including sixteenth-note chords and eighth-note figures. The final section, labeled "f CODA.", ends with a double bar line and a repeat sign.

## 48 GAVOTTA

*by Corelli.*

*Allegro.*

## ALLEMAND.

*rinf*

*ten.*  
*rinf*

Fine

## MINUTTO.

Da Capo.  
Allemand.

## MINUETTO.

by Haydn + 9

f Moderato.

L E S S O XXX

A handwritten musical score for "MINUETTO." by Haydn, page 9. The score consists of six staves of music, each with two systems. The key signature is mostly A major (no sharps or flats). The tempo is marked "f" (forte) and "Moderato". The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. The fourth staff uses a treble clef, the fifth staff uses a bass clef, and the sixth staff uses a bass clef. Various dynamic markings such as "f", "p", and "ff" are present, along with performance instructions like "L E S S O XXX" and "by Haydn". The music features complex rhythmic patterns with many eighth and sixteenth notes, and includes several grace note markings (e.g., "1 2 3 4", "3 2 1 +"). The handwriting is in black ink on aged paper.

50

Handwritten musical score for two voices. The top system consists of two staves, each with a treble clef and a key signature of one sharp. The vocal parts are written in common time. The lyrics are in Italian. The bottom system shows a transition to a new section, indicated by a double bar line and the words "1st Time 2nd Time". The vocal parts continue in common time.

Continuation of the musical score from page 50. The top system shows a vocal part with a treble clef and a key signature of one sharp. The lyrics are in Italian. The bottom system shows a continuation of the vocal parts in common time.

Continuation of the musical score from page 50. The top system shows a vocal part with a treble clef and a key signature of one sharp. The bottom system shows a continuation of the vocal parts in common time.

Continuation of the musical score from page 50. The top system shows a vocal part with a treble clef and a key signature of one sharp. The bottom system shows a continuation of the vocal parts in common time. The lyrics are in Italian.

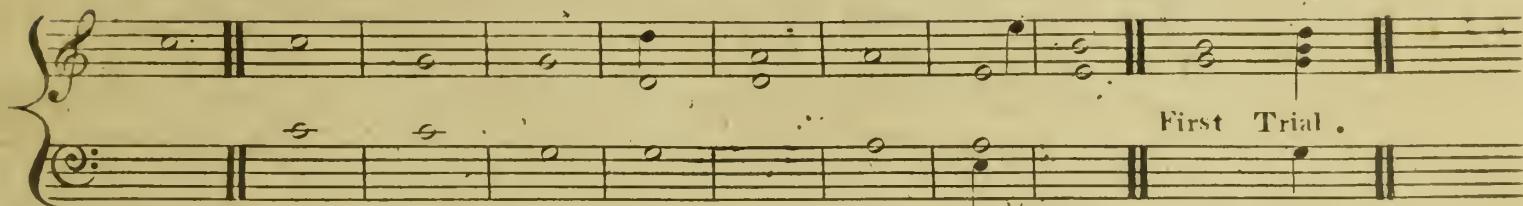
Continuation of the musical score from page 50. The top system shows a vocal part with a treble clef and a key signature of one sharp. The bottom system shows a continuation of the vocal parts in common time. The lyrics are in Italian. The section is labeled "D. C. Minuetto".

The English Square PIANO (which is almost universally used in this Country) has but one Pedal, which raises the Dampers, and of course continues the vibration as long as the foot remains on it.

This mark  shews when the foot is to be placed on the Pedal, and this  when it must be taken off. The English GRAND PIANO has two Pedals; the right raises the Dampers, and the left moves the Key-Board so as to play on one string only instead of three.

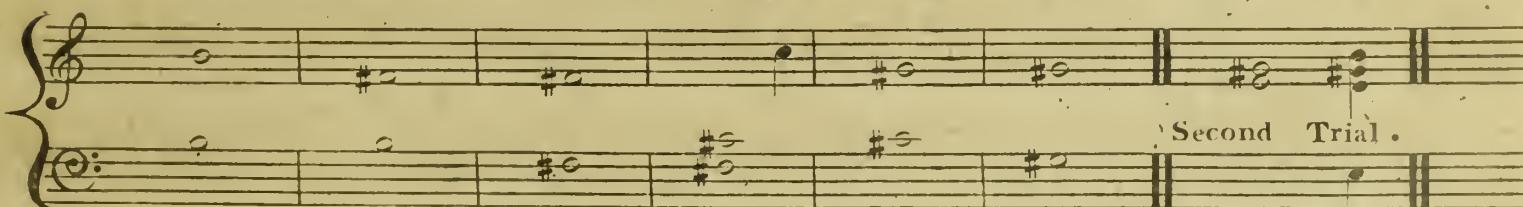
The use of the right hand Pedal is expressed by this mark  and the left by this .— In both cases this mark  shews that the foot must be taken off.

### PLAIN DIRECTION TO TUNE THE PIANO FORTE.



First Trial.

The first Note C must be tuned with a tuning Fork.



Second Trial.

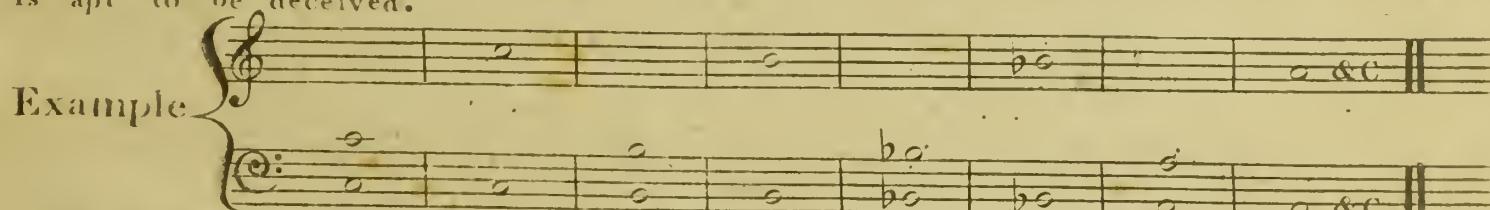


If C gives not a good 5th to F, then tune back to throw the Imperfection in E♭ and A♭.



And so on by OCTAVES. And so on by OCTAVES  
to the Top. to the Bottom.

N.B. By tuning the Bass by Octaves it will be proper to compare each Note with the Note of the same Denomination in the first Treble Octave, as the Ear is apt to be deceived.



Example

To obtain the Temperature; that is, a small proportional Deviation from the Truth of every Interval, except the Octave, the 5ths must be tuned rather flat, and the 3ds rather sharp than otherwise; if this is well observed by tuning the first Octave, then the first C will prove a perfect 5th to F below.

If the first trial gives a fine Third, then what has been done may be depended on; but if otherwise, it will be best to begin a fresh, and tune all over again, and the same by the second trial.



